

GEORGE P. VANIER
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The Beautiful Peoples

AGAPE

VOL. 1 NO. 13



To Everything
Turn, Turn, Turn,
There is a season
Turn, Turn, Turn
And a time to every purpose under heaven,
A time to be born, a time to die,
A time to reap, a time to sow,
A time to love, a time to hate,
A time for peace,
A swear its not too late.

AGAPE

Editor: Angus Mackay
Associate Editor: David Magil
Drama: Eileen Shea, David Magil
Art Work: Hethur Guest

Pete Seeger

**NEWS'
to
come!**

Wednesday, February 4
Friday, February 13
Friday, February 20
Friday, February 27
Friday, March 6
Friday, March 13
Friday, March 20
Friday, April 3

EXPORT "A"
Canada's Finest
FILTER
Cigarette
REGULAR AND KINGS

**there's
so much
to learn
that isn't
in books**

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Events you should understand.
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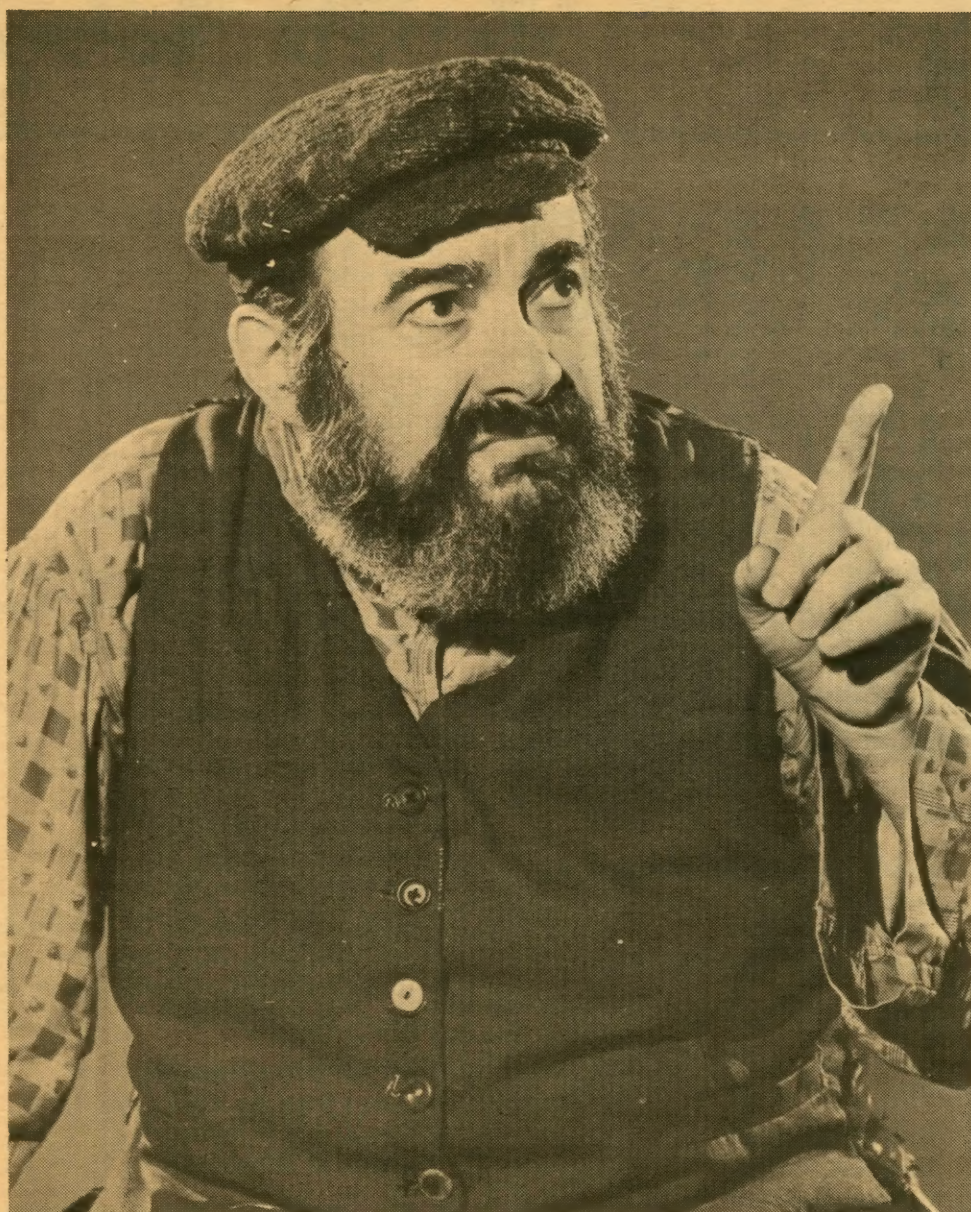
Fiddler on the Roof

Once again Paul Lipton and Mimi Randolph starred in the better-than-ever musical play "Fiddler on the Roof" in the Salle Wilfred Peltier at Place des Arts. Once again they were an excellent cast.

Paul Lipton as Tevye is brimming with warmth. He can establish that instant and charismatic rapport with the audience so that everyone falls in love with this large happy/sad Jewish man as he undergoes his daily life with four daughters, and of course Golde (Mimi Randolph). In one particular scene where he was finding life as a Russian Jew particularly trying he gazed towards the ceiling and said with warm humor; "God, I know we're your Chosen People. But once in a while will you choose somebody else?"

Mimi Randolph adds a unique polish to the typical role of the Jewish Mama; bossy and loveable woman who is determined to see her daughters marry the eligible (and well off) men that her meddling match-maker friend selects. It is her dearest wish that her daughters will never know the struggles and poverty that her marriage to Tevye the milkman brought her. She struts about on the stage in her stout make-up to some unheard marching band.

There is a physical rhetoric to her character, as well as to Paul Lipton's; that makes them so believable. I must also mention the great musical scores that have become popular since the opening of the play, songs such as "If I Were A Rich Man", "Matchmaker, Matchmaker", and "Sunrise, Sunset". The musicians were very capable, compensating for the lack of perfection in the cast's vocal abilities.



Beyond its value as a musical play and Broadway hit, Fiddler on the Roof is a positive ethnic statement. Its cultural comment, pertaining to the realism of a man trying

to survive in a society that is hate-oriented, explains the emotions of a Jew in an anti-Semitic climate.

The cruelty wrought by ignorance

is so explicit that it is frightening. It is possible to see the laughing hoping yelling tender humble Tevye stomped on and mutilated like a warped spleen. It is a little-more-than-subtle discrimination that crushes Tevye, and yet, by the end of the play, like the Jews have been forced to do for the last two thousand years, he moves on with vague plans for a new home in a new land.

He is not passive, he is not outwardly indignant, he is a man who simply loads his belongings into a wagon and take his family from a home to God knows where with a childish trust and the sad wisdom about a sad world.

There is no sentimental patronizing about the senseless and unexplainable phenomenon that permits grown men to hate for no reason save religious beliefs. The audience merely zooms in on a few years in the life of an ordinary man who, because he happens to be waiting for the Messiah, is told to leave a part of his life behind. Without wanting to sound corny, I think Fiddler on the Roof is moving and all-the-more relevant today, "Fiddler on the Roof" also affords to a Gentile a look into the bittersweet life of a Jew - hopeful and hopeless, hard and festive, closeknit and distant. Though the entire plot has been tabbed "sentimental cornball stuff" by one of my well-meaning English profs, and though at times I am forced to agree, the play is still real because to be a Jew is a very sentimental thing.

It is so easy to look back on a suffering past that has extended into the present and philosophize in an almost saccharine manner. But what the hell. "Fiddler on the Roof" is great!

Eileen Shea

Le Marquis qui Perdit

The French lost Québec to the English because they were inferior mentally, militarily, numerically, and spiritually?.....Right???

Wrong! says the latest production of the Théâtre du Nouveau Monde, **Le Marquis qui Perdit**. According to Réjean Ducharme, the author, there are two reasons for this. First, as we learn from the program in a letter from Montcalm to Mons de Molé, President of the Parliament in France, the "Anglais" are very proficient in economically developing countries and thus why not allow them to do so, since it would save France a lot of effort and capital and, once Quebec is built up, the Québécois will eventually evict the English-speaking foreigners and invite their French-speaking brothers back. Secondly, the wives of the generals and their staff were fed up with Quebec. It was cold, barren, and in no way could it compare with Versailles and all the other pleasant attributes of the France of 1759. Thus, they plotted among themselves to convince the men to lose

the war and return to the "good life."

The plot consists of the conniving of the women, tacit compliance of the men, and the eventual loss to the English on the Plains of Abraham. Throughout, the historical figures assume identities never associated with them before.

Vaudreuil is a weak, incompetent individual dominated by his Marie Louise, who, when he heeds her advice, satisfies his libido by allowing him to buss her on the cheek. She sports a crucifix throughout, as well as having a coat rack made in the shape of one, and her marriage with Vaudreuil, governor-general of Quebec, symbolizes the close relationship between Church and State.

Montcalm is portrayed as an incompetent, sexually inhibited man who maintains illusions of grandeur but consistently administers battles from a lawn chair set up in the woods. He is consistently ministered to by the loyal Levis, an inefficient lieutenant who is a chauvinist with a

difference. Not only does he wave the Fleur de Lis, but, when overcome by patriotic fervor, sets fire to it and does a jig.

Rigaud appears as the most enjoyable figure in the whole play. Mentally unbalanced as the result of losing all his troops in one battle, he becomes an alcoholic, stumbling about attempting to pinch any opportune rear, and eventually deserts to the English. In one absolutely hilarious scene, he has an encounter with Levis in the woods, where he went looking for Montcalm, in which neither comprehends the other since Levis speaks in classical French and Rigaud mumbles in joul. The other characters in the play are just as ridiculous.

Director André Brassard and his staff have introduced many unique elements to the production. One, running throughout, is the use of doorbells which ring either too early, too late, or not at all. Two servants remain on stage all the time and move the scenery about, an ingenious way to make stage-hands nobstrusive.

At the beginning of the play, a series of Fleurs de Lis appear over the stage which gradually are replaced by Union Jacks as the play progresses.

Sound effects, by Garaymic productions, constitute an integral part of the production. From Baroque music at the beginning to the playing of "God Save The King" at the end, they do not seem to be irrelevant.

The only detracting factor in the play is the acoustics of the theatre. The dialogue varies between classical French and joul. Baroque music is played at different stages, and when the characters appear at one side of the stage, it becomes very difficult to make out what they are saying.

Brilliant! Irreverant! The Théâtre du Nouveau Monde is definately playing an important part in the evolution of valid drama productions in Montreal. Their presentations are worth attending.

At the Théâtre Port-Royal until February 15.

David Magil

TWO BIT P



Jim MacDonald

The 5th Dimension as they perform live at Expo last summer. They will be in Montreal February 16, a Donald K. Donald Production.

ROCK MUSIC

ALBERT FAILEY BLUES BAND
THE MYND
Cycles (NDG and Decarie)
Admission: \$1.00

CHARLEBOIS
Salle Wilfrid Pelletier, PdA
January 29, 30

JUDY COLLINS
Salle Wilfrid Pelletier, PdA
January 31, 7 & 10 p.m.
Tickets are \$3.50, \$4.50, \$5.00, \$5.50.

THE RASCALS
ERIC ANDERSON
Salle Wilfrid Pelletier, PdA
February 2, 7:00 pm and 9:30 pm.

THE KINKS
F. C. Smith Auditorium
February 5, 7:30 and 9:15 pm.

THE CHAMBERS BROTHERS
LIGHTHOUSE
BOB KOSSER
Salle Wilfrid Pelletier, PdA
February 9th, 7:00 pm and 10:00 pm.
Tickets are on sale at SGWU and at PdA from \$3.50 to \$5.50.

5th DIMENSION
Montreal Forum
Monday, February 16
Tickets now on sale at the Forum from \$3.00 to \$6.00.

LIGHTFOOT
Salle Wilfrid Pelletier, PdA
February 20, 21, 22

TOM PAXTON
PENNY LANG
BRUCE MURDOCK
JUDY HENDERSON
Sir Arthur Carry Gym
February 21, all night
Tickets are \$2.50



The McGill University Winter Carnival presents Sly and The Family Stone in concert at the Forum on Feb. 23.

SLY AND THE FAMILY STONE
5th AVENUE BAND
JAM FACTORY
February 23
The Montreal Forum

Tickets are for \$2.50, \$3.50, \$4.50, \$5.50

LAURA NYRO
Salle Wilfrid Pelletier, PdA
Saturday, March 7
Tickets go on sale Monday at \$3.50, \$4.50, \$5.50 at P.d.A. and Phantasmagoria.

CLASSICAL

MCGILL FACULTY FRIDAY SERIES
Redpath Hall, McGill
Tonight, 8:30 P.M.
Admission Free

Under the direction of Alexander Brott, The Faculty Orchestra will perform a concert of works by Haydn, Mozart, and Boccherini.

PRO MUSICA SERIES
Theatre Port-Royal, P.d.A.
Sunday, 4:30 P.M.
Tickets: \$2.00 student

The Manitoba University Consort will be featured in a programme of vocal and instrumental works from the 13 to 16th century.

M.SO GRAND CONCERT
Salle Wilfrid Pelletier, P.d.A.
Feb. 3 & 4, 8:30 P.M.

Josef Krips, renowned Austrian conductor, will lead the Montreal Symphony Orchestra in all-Beethoven concert of the following works: Overture to Egmont, Symphony No. 2 in D Major, and Symphony No. 5 in C Minor.

MSTISLAV ROSTROPOVICH
Salle Wilfrid Pelletier, P.d.A.
Feb 5, 8:30 P.M.
Tickets: \$1.00/student at C.C.A., 1822 Sherbrooke St. W. near St Mathieu

Rostropovich is regarded as one of the world's premier cellists. The cello is a very versatile instrument, when played properly.

SOCIETE DE MUSIQUE CONTEMPORAIRE DU QUEBEC
Theatre Maisonneuve, P.D.A.
Feb 5, 8:30 P.M.
Tickets: \$1.50/student

Modern works to be performed are by the following composers: Steven Gellman, Sylvano Busotto, Yori-Aki Matsudaira, Roger Reynolds, Jacques Hetu, Karlheinz Stockhausen, and Andre Boucourechliev. Performing the works will be Robert Aitken, flautist, Pierre Beluse and Guy Lachapelle, percussionists, John Hawkins and Bruce Mather, pianists, and Le Groupe Instrumental de Montreal under the direction of Serge Garant.



Loyola Winter Carnival presents folk singer Eric Anderson, part of the line up at PdA on Monday night.

C.B.C. RECITAL
Redpath Hall, McGill
Feb 6, 8:30 P.M.
Admission free

Janos Starker, cellist, and Alfonso Montecino, pianist, will perform an all-Beethoven concert of the following works: Sonata in G major, Opus 5, No 2; Sonata in C Major, Opus 102, No 1; Twelve Variations in F. Major, Opus 66, on Ein Maedchen oder Weibchen from Mozart's The Magic Flute; and Sonata in A Major,

MSO GALA CONCERT
Salle Wilfrid Pelletier, P.d.A.
Feb 10, 8:30 P.M.

Joseph Krips will once again lead the Montreal Symphony Orchestra, this time in an all-Beethoven concert of the following: "Prometheus" overture; Concerto No 2 in B flat major, op. 19; Symphony No 7 in A major. The featured soloist will be pianist Martha Argerich.

MOSCOW PHILHARMONIC ORCHESTRA
Salle Wilfrid Pelletier, P.d.A.
Feb 12, 13, 14
Tickets: \$1.00/students at CCA, 1822 Sherbrooke

On Feb 12, Kiril Kondrashin will conduct and Valery Klimov will solo. Works performed will be, 3 excerpts of Tchaikovsky's Nutcracker Suite, Sibelius' violin concerto, and Shostakovich's Symphony no. 8.

On Feb 13, Yuri Temirkanov will conduct and Valery Klimov, violin, and Nicolai Petrov, pianist, will be featured. The program will consist of Rachmaninoff's piano concerto no 2, Tchaikovsky's violin concerto, and Rachmaninoff's Symphony No. 2.

On Feb 14, Maestro Kondrashin will conduct again and Mr. Petrov solo. The concert will consist of Mozart's Haffner symphony, Tchedrin's concerto no 2, and Mahler's symphony no. 2.

REVIEWS...

DRAMA

THE ODD COUPLE

Centaur Theatre Company
453 St. François Xavier (Old Montreal)

8:30 pm. (7:00 & 10:00 pm. Saturday) until Feb. 1

Tickets: \$2.00 for students weekdays, \$3.50 weekends

Maurice Podbrey plays Oscar, the genial slobby divorcee who unwisely accepts as his lodger the compulsively neat and tidy Felix, played by David Schurmann. Ken James is the director.

THE BIRTHDAY PARTY

Centaur Theatre Company
453 St. François Xavier (Old Montreal)

8:30 P.M. (7:00 & 10:00 P.M. Saturdays) Feb 4th to March 1.

Tickets: \$2.00/student week days, \$3.50 weekends.

Harold Pinters Birthday Party is a comedy, but a menacing comedy which turns into a kind of thriller. The characters are drawn with all Pinter's relish for eccentricity and an atmosphere full of suspense is created from the mysterious activities of two strangers and their ambiguous relationship with their victim. The cast includes Myra Benson, Griffith Brewer, David Schurmann, Maurice Podbrey, Dean Hawes and Carole Zorro. Directed by Maurice Podbrey.

MC GILL RED AND WHITE REVIEW

Moyse Hall, McGill

8:30 P.M., Feb. 4 to 15

Tickets: \$2.50 regardless of race, creed or religion.

This year's production is called



Laura Nyro will appear at PdA in concert on March 7. Tickets go on sale Monday at Phantasmagora and PdA.

NO!! and is described as a revolutionary rock musical, satirical comedy, and a panoramical look at the theme of oppression.

DUTCHMAN and THE INDIAN WANTS THE BRONX

Saidye Bronfman Centre
5170 Cote St. Catherine Rd.
Until January 31

Dutchman, by black playwright Le-roi Jones, relates an acrimonious encounter between a lascivious blonde and a black youth. It stars Francis Hyland and Vernon Washington.

The Indian Wants the Bronx, by Israel Horovitz, tells of how two teenage toughs inflict violence upon a frightened East Indian (who speaks no English) lost in the hostile jungle of New York's slums.

Both plays were recipients of the Village Voice Obie Award.

The general public is cordially invited to "Let's talk about Dutchman and The Indian Wants the Bronx", a discussion on both plays with the respective actors and Director on Sunday, Feb. 1, at 2:00 P.M. at the Centre.

MEDIUM SAIGNANT

Comédie Canadienne
84 St. Catherine St W
8:30 P.M. until whenever

A controversial play by Françoise Loranger about a St-Léonard situation with a devilish twist.

LE MARQUIS QUI PERDIT

Théâtre Port-Royal, P.d.A.
Until Feb 15

Tickets: \$1.25/student with I.D. 15 Minutes before each performance

Under the direction of Andrée Brassard, the troupe of the Théâtre du Nouveau Monde presents this Réjean Ducharme epic, the real story of the fall of Québec.

FILM FESTIVALS

Animation Cinema 1940-69
Montreal Museum of Fine Arts.

La Poulette grise, 1947, René Jodoin.
Syrinx, 1965, Ryan Larkin
Clips, Ryan Larkin
Walking, 1968, Ryan Larkin
Universe, 1960, Roman Kroitor
What on Earth, 1966, Les Drew
Pas de Deux, 1967, Norman McLaren

Films run from January 24-30
Admission is free.

MISCELLANEOUS

THE ROYAL WINNIPEG BALLET

Théâtre Maisonneuve, P.d.A.
Feb. 2&3, 8:30 P.M.

Tickets: \$1.00 student at C.C.A. 1822 Sherbrooke W.

The best ballet company in Canada, and one of the best on the continent, will give two performances.

On Feb. 2, they will dance Bach's Aimez-Vous Bach, Morton Gould's 'Fall River Legend', and Brian Macdonald's '5/13'. On Feb 3, they will perform Francisco Alonso Soutullo's Pastiche', Debussy's 'The Still Point', Harry Somer's 'Labyrinth', and von Suppé's 'Pas d'action.'

SHOW BOAT

Salle Wilfrid Pelletier, P.d.A.
Feb 6-9, 8:30 P.M.

Jerome Kern's immortal musical classic will be performed

by an all-star cast, company of 45 actors, singers, dancers and musicians.

MARCEL MARCEAU

Théâtre Maisonneuve, P.D.A.
Feb 6-8, 8:30 P.M.

The master of mimicists will give 3 performances

THE AFRICAN BALLET

Comédie Canadienne
February 10, 8:30 pm.



Sam Gesser Enterprises presents Judy Collins in concert at PdA for two shows tomorrow night.



Sam Gesser Enterprises presents the theatre triumph, Showboat, at PdA on February 6 to 9.

Tom Wolfe

By Eileen Shea

Tom Wolfe is that hip forty-year old novelist who has turned on the whole generation with his very funny comments on the "now society". Last Tuesday evening he appeared at McGill University in his usual conservative attire of a white suit and vest and white tie, and blue shirt! He managed to give a most impressive and humorous talk on sub-cultures to the over-flowing audience of straight and not-so-straight.

Mr. Wolfe opened his talk with the modest statement, "I have a few thousand well-chosen words here. The pieces I have written, the book I wrote called 'The Electric Kool-Aid Acid Test' tools me out among people who are a part of what is being called the YOUTH REVOLUTION. You know, 'revolution' is always a great marvelous nonsense word of our times. Everyone has their own definition of it; and the Youth Revolution is a key word today because just the idea that any one might know something about the "YOUTH" is absolutely mesmerizing, especially in a town like New York, especially on Madison Avenue. There is an absolute fear on Madison Avenue, that there is not only half of the Western world who will be under twenty-five in a couple of years but that it is a new 'race', a new 'creature'. It's like a beast from the forty fathoms. The people on Madison Avenue are always looking over their shoulders, thinking 'They're gaining on us' and 'What can we do to keep the Amercian economy going?' And in fact I can tell you right now that if there's anybody here who is ready to leave university and ready to look for a job, if you will go down to Madison Avenue with a little bit of hair over your forehead, a pair of iuggers on and a case of terminal acne, you can get any job you want. There's a mania, a phobia, a fear of this 'beast from the forty fathoms'. Madison Avenue has even created this whole new 'gendre' tailored for the youth; movies where the Groovy replaces the Western hero, cops replace the Indians, and the bad lands become Chicago. This whole

youth phobia is really just a part of something much bigger, that has resulted from the past years.

The sixties became the 'REAL ME' decade, when people had enough money and enough free time to start wondering what they were going to do with their lives. In other words, just about everybody in every Western nation works for a bureaucracy, for an organization, and it becomes very hard for someone who has a little more money and a little more free time to define himself in terms of his job. So he takes on a hobby which begins to define him. As soon as people have a little margin they begin to resent the fact of organization, the fact of bureaucracy. I found that wherever I

his own world, that he could control, but other people with less money are already groping and have been groping for a kind of world which they can control and move, and which is removed from the old king of state-system, such as hobbyists. Now there have always been a rather large group of people who have used this device of creating a completely private world, creating their own values, cutting themselves off from others in order to sort of beat the rap of the king of organization they are involved in. They're known as 'intellectuals'.

Today being an intellectual is actually sharing a set of beliefs, instead of a set of tastes. An intellectual in effect says to himself 'I am

feel they are setting the rules.

A few years ago, the options for a course of life had the great drawbacks that someone else was defining what you were going to do with your life. Today, especially younger people are able to create a life completely their own, with their own values, among people their own age, with a philosophy underneath that they can believe in. The definition of being 'hip' is no longer being the weekend hipster. It involves cutting all ties. It involves a spirits of independence. Even high school cliques involve this sort of sub-culture. The whole high school scene is a hidden factor of the kind of lifestyles that go on in colleges. It's a kind of un-isolated protest. There is even a type of communal lifestyle built up around the 'New Left'."

MARIJUANA

"If you'd have asked me three years ago, I would have said it would not be legalized. And in many ways the marijuana situation today is like Prohibition in the twenties. But there was one difference. In the twenties the people involved in law enforcement had themselves been using the drug at issue. They used alcohol, so there wasn't that moral backbone to fight alcohol. It's quite different now. Most of the people involved in law enforcement do have the moral strength to fight marijuana and other drugs, but this is what is beginning to happen; their kids are getting busted! And this is what is going to do it. Just get enough sons and daughters on the wrong side and it becomes the right side.

THE NEW LEFT

"The new left has become a lifestyle even more that political conviction. It has its own vocabulary, it's own dress etc."

ALAMONT

It was a severe blow to the rebirth of a kind of psychedelic spirit. The great quality of Woodstock was that everyone policed themselves. And yet there has always been implicit in rock music, violence.

On

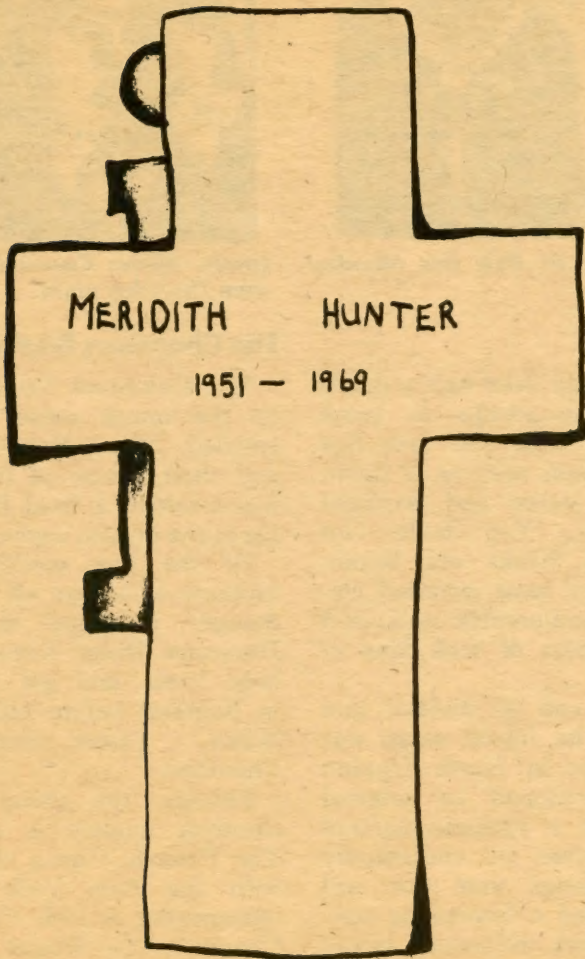
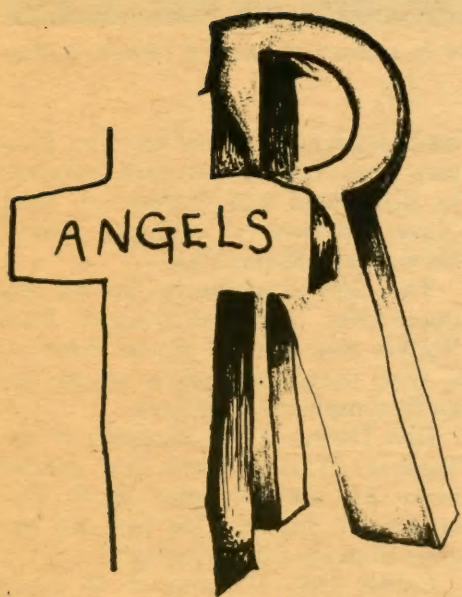
went in the sixties, people were starting to carve out their own little worlds instead of competing in the scheme of society's super-structure.

A classic example of someone doing this is Hugh Hefner. He sensed the frontier that people in this country had arrived at, where all the immediate threats had been met, where people where now 'beyond catastrophe'. People began asking 'What am I going to do with my life now that all the threats have been met?'. Hefner created his own entire environment in the shape of his Playboy mansion. In fact the one time I met him he hadn't left the house in four months. He had completed a universe hermetically sealed, with a shutter so there was no daylight, and he literally did not go outside. He just decided that he was going to determine all the rules of how he lived. And he was even able to impress these rules on other people within his orbit. Hefner had millions of dollars with which to construct his own stratosphere, his own league,

not on part of the rat-race. I am not a part of this filthy rotten Gotham. I am a culturotic. I am an intellectual'. This is kind of status for some people, and their salvation in many ways against this whole feeling that the organizational world is pressing onto them. And today you can see many people who have cut themselves off from the feeling that a highly rationalized and highly bureaucratic system is tying them down. Among men, an intellectual would identify himself with a B.A., a Volkswagen, a thin wife, brown bread in the bread box, a lapsed card to the Congress of Racial Equality, a Eugene McCarthy button, and he'd probably have sideburns, which in some political circles has become a distinguishing factor. To me hairstyles and dresstyles are what Marshall MacLuen calls the 'Early Warning Signals'. It's the first thing that a person in a highly rational organization changes to show that there is another 'real me'. They are getting into another world in which they

Sub-Cultures

ALTAMONT



CALIFORNIA

*Come on people
Smile on your brother
Everybody get together
Gotta love one another
Right Now*

For many, these sentiments, as expressed through the Woodstock Art and Music Fair, optimistically usher in the new decade and the Age of Aquarius. There are others, however, who take a more dismal, and perhaps a more realistic view of our future. In the summer of '69, Woodstock happened - and half a million people made it work. On December 6, 1969, another Woodstock happened in Altamont, California.

It was a nightmare.....

Meredith Hunter, an 18 year old black man, was knifed to death by the Hells Angels in front of some 300,000 onlookers. Mark Feiger and Richard Savlov, both 22, were killed when a car drove through their camp site, and ran them down.

Altamont was to have been even greater than last summer's gathering in Bethel, NY. The musical lineup included Santana, Crosby, Stills Nash and Young, The Jefferson Airplane, The Grateful Dead and, of course, the Rolling Stones. It was a one day festival and the cost was nothing. The attendance soared far beyond the expected total.

Sam Cutler, the Stones road manager, was so impressed with the way the British Angels had handled their Hyde Park gig, that he decided to use them again. He arranged, through Grateful Dead manager, Rock Scully, to hire the Frisco area Angels for the Stones' protection. It proved to be his biggest mistake.

The first group to perform was Santana and even then, the Angels were going to work on the audience. A Photographer, John Young, was beaten with sawed-off, weighted pool cues and received 13 stitches in his head. Jefferson Airplane followed and one of the lead singers, Marty Balin, was knocked unconscious when he tried to stop the beating of a

black, who was being hammered at right in front of the stage. As Crosby, Stills, Nash and Young wended their way through their uninspiring set, one rock journalist from Rolling Stone Magazine stopped to notice what was happening. "The 300,000 anonymous bodies huddled together on the little dirt hills were indeed an instant city - a decaying urban slum complete with its own air pollution."

As the evening wore on into night, the audience waited for what they had come all that way to see - the Stones. Meanwhile the violence was getting worse. The Angels, thoroughly stoned on reds, mescaline and acid (all mixed in wine) drove their bikes through the audience. Much of the confusion might have been avoided if the stage lights had been turned on but no - the Stones didn't want to ruin the effect of their entrance.

There was a climax building, but the Stones weren't part of it. By the time they arrived on stage, it was too late. During their third number, "Sympathy For The Devil", a fight broke out, and not 20 feet from Jagger, Meredith Hunter was stabbed five times in the back. When guitarist Richards tried the "If you don't cool it, you're not getting any more music" approach, an Angel summoned up enough energy to give a hearty, "Fuck you" over the mike.

For all intent and purposes, the concert was over. Many began to leave, disillusioned and disgusted. Both Crosby & Co. and the Airplane vowed never to play any more concerts of this sort. Carlos Santana said after the concert, that the

Angels were looking for trouble. "During our set, I could see a guy from the stage who had a knife and just wanted to stab someone."

When the smog lifted, there was little else to do but pass the buck, and the blame shifted from the Stones to Cutler, to Scully, to the Angels and back again. One reporter summed up the situation by saying, "Altamont was the product of diabolical egoism, hype, ineptitude, money manipulation and, at base, a fundamental lack of concern for humanity."

In my estimation, there are questions to be answered from all parties. To begin with, the concert was an example of gross mismanagement on the part of the promoter, Dick Carter. The site was chosen only 20 hours before the show began and there was hardly time to arrange proper facilities. Although there was medical assistance on the site, they neither got the telephone communication nor the helicopters for evacuation that they were promised. The stage was built nearly on ground level and the P.A. system stank. (Carter was so pleased with himself that he has decided to go into the rock promoting business full time).

Much of the Stones' new music is heavily influenced by their old style (c.1965) Unfortunately, their heads seem to have regressed as well. They still think themselves as part of an era long gone by when little girls used to rush the stage reaching in vain for their pants etc. Rock audiences have matured tremendously since then

and whether Jagger realized it or not, his audience came to hear him, not ball him. The Stones' lack of maturity and overdose of self-importance is pathetic.

And then the Angels... they claim that they were given a job to do and they did it in the only way they knew how - with violence. They were paid (\$500 worth of beer) to protect (?) the Stones and the stage from an audience that really knew little of their potential. It was only a matter of time before they found out. When one eye-witness to the killing was asked if he would identify the guilty Angels in court, he replied, "No. I don't want to get killed".

Yet why was there a need for protection in the first place? Woodstock went off without a hitch and there wasn't a cop or Angel within miles. Hundreds of thousands of people are brought together under the pretext of peace and happiness - "understanding through communication" - and the mere use of the word protection, negates this experience. There is a mystical presence about a rock concert perpetrated by a combination of things - the music, the country and the getting together with your own people. The world of violence has no place in this setting and rarely even bothers to enter unless it's for hire.

From Woodstock to Altamont to what? Have we travelled the complete circle or was Altamont just a bad dream? Is violence going to violate the sacred ground of the peace festivals, or can we find what we seem to have lost from last summer? These academic questions can only be answered in future festivals. Let us hope we have the foresight to avoid the grotesque and unhappy results of that which was - Altamont.

The apparent tardiness of this review was due to the negligible coverage given the event by the news media. For all the sordid details, consult the latest edition of Rolling Stone Magazine **Angus Mackay**



Loyola Winter Carnival presents the Rascals in concert at PdA this Monday night.

The Rascals

Headliners of the Loyola Winter Carnival are The Rascals, a highly talented and successful rock quartet from New York. They formed back in 1965 under the name of The Young Rascals. Their first hit, "Good Lovin'", was a million seller. They followed this up such notable classics as "Groovin'" and "People Everywhere Just Go To Be Free".

The Rascals include Felix Cavaliere, lead singer and organist, Eddie Brigate, singer and percussion, Gene Cornish, guitarist, and Dino Danelli, drums. They are all responsible for writing, composing and producing their material.

Their message has a deep sense of social consciousness and the lyrics reflect a way of life that we all share. Their music is a vehicle for expressing the universal will to have peace and happiness for all men. Their instrumentation is drawn from many different sources. There are traces of jazz, blues, country and plain ol' rock and roll incorporated within their sound. The Rascals are more than competent musicians, especially Danelli, who has become one of the most respected drummers in rock.

In concert, the Rascals are pure, unadulterated excitement. They become completely absorbed in their music and exhibit absolute control and professionalism while on stage. It will suffice to say that they have an incomparable live act, and one that would be a mistake to miss.

The second act on the show is Eric Anderson, an important and highly talented American folk singer, whose vocal stylings have been compared to Dylan and Paxton and "a softer side of Presley".

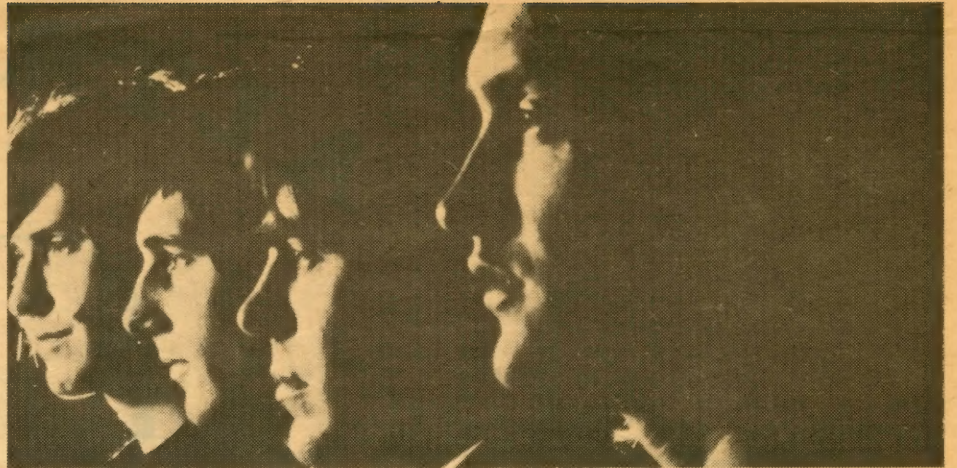
The Kinks

There have only been half a dozen really significant groups to come out of Britain over the last five years.... The Kinks are one of them. In 1964, they wrote and recorded a song called, "You Really Got Me", and the Kinks era began. Since then, they have recorded eleven albums, innumerable 45's, and gained the respect of rock fans around the world.

Their career can be divided into three stages. The initial stage was the early days in North London where they developed an original rock style with a rhythmic pattern never used before in contemporary music. Their songs were raw and heavy and offered a interesting contrast to the black influenced music of the Stones. They quickly exhausted this field of concentration and moved on to more sophisticated and intricate musical expression. Led by Ray Davies, they became important social commentators, and song such as "Dedicated Follower of Fashion" opened an entirely new area for them. This particular milieu produced "Waterloo Sunset" and "A Well Respected Man" and the album, "Kinks Are the Village Green Preservation Society".

Their latest endeavour has been the completion of "Arthur", a musical play, which was voted Britain's top L.P. in 1969 by Rolling Stone Magazine. Like the Who's ambitions work, "Tommy", The Kinks have adventurously tread into alien territory and come out of it with a successful and totally new approach to pop music.

For those of you that haven't experienced the Kinks, do so... For those of you who have..... enough said.



Loyola Winter Carnival presents the Kinks in concert at the F.C. Smith Auditorium Thursday night.

The Chambers Brothers

The Chambers Brothers broke up on the music scene with a single entitled "Time Has Come Today", and their album of the same name was awarded a Gold Record for selling over a million copies.

Of the five members, four are brothers who were all given a heavy dosage of gospel in their youth. Drummer Brian Keenan hails from New York, and got his experience in England before returning to join Willie, Lester, George and Joe Chambers.

Perhaps the group's most outstanding quality is versatility. At The Electric Circus they performed with the New York Pro Musica, interpreting a 14th Century French Chanson, "Le Grand Desir". Their range is such that they enjoy the admiration and respect of many diversified listeners. The gospel, blues, rock combination has become enormously successful for them. Their driving vocal and instrumental style has captured the devotion of rock buffs from coast to coast. Performing live in clubs, colleges and concert halls for over two years has polished their stage act to perfection. Their stage presence is forceful and captivating involving total audience participation.

They have come a long way since Lee County's Mount Calvary Baptist Church spirituals.

Lighthouse

Lighthouse is not a band - nor a group. It's an rock orchestra. There can be no other category for the thirteen man ensemble hailing from Toronto. The credentials of the members are staggering.

Steve Prokop is the leader. He

was formerly drummer for The Pau-pers and has backed such notables as Bloomfield and Cooper (on their "Live Adventures" album), Richie Havens, and Mama Cass.

The other contributors are no less impressive. Arranger pianist Paul Hoffert was a CBC music director, a film composer and a soloist for many symphony orchestras.

Don Dinovo is an alumnus of the Toronto Conservatory and played violin for the Chamber Music Ensemble in Toronto. He has two degrees from the Conservatory.

Cellist Don Whitton is 46 years old and his career included acting lead cellist for the Toronto and CBC Orchestras.

Howard Shore is a graduate of the Berkley School of Music in Boston and plays alto sax for the group.

Freddy Stone is another old member from the CBC Symphony and has written the score for a NFB movie. He gained his jazz experience while playing with the Woody Herman Band.

And so on..... Lighthouse's sound is almost impossible to define. The nucleus is rock. From this base stems every conceivable form of musical expression. The classical musicians offer a rare opportunity for the extension and expansion of rock music. Even with thirteen members, the music is intricate and well controlled. Their sound is not overbearing but rather precise and perfectly defined. Experimentation takes place in all their numbers and the result is exciting and yet mysterious, leaving the listener wondering as to the exact composition of the particular piece.

Lighthouse is brilliant. Progressive rock is finally happening, and Lighthouse is showing the way. A.M.



SGWU Carnival presents The Chambers Brothers live at PdA February 9



SGWU Carnival presents Canadian rock sensations, Lighthouse at PdA February 9